

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY
MONROE STREET AT SCOTTWOOD AVENUE

CATALOGUE

A SPECIAL EXHIBITION OF
O R I E N T A L A R T

IN GALLERIES IV, VI AND VIII
NOVEMBER 4 TO NOVEMBER 25, 1928

P R E F A C E

THE art inter-relations of the major nations of the East are expressed by this exhibition. The two stone statues of Vishnu (East wall, Gallery IV) epitomize the art of India, the mother nation. The Siamese heads on the same wall represent a later development, the last important Buddhist art epoch, while the center object, the fine Chinese stone lintel, shows early influences from India. The two Tibetan paintings in Gallery VI, represent both Indian and Chinese contacts and the two Japanese paintings at each side of the center, though classic Japanese, show Chinese subjects and Chinese characteristics.

A similar review of the whole exhibition reveals in an expressive way the art inter-relations of Eastern nations. Various periods of pottery making are shown, the earliest types being represented by the Museum's own possession, a beautiful but archaic example of the Han Dynasty (206 B. C.—221 A. D.). Early jade, early paintings and examples of intermediate and later periods are shown. The most important painting is the long Chinese scroll in Gallery IV, a black and white impressionistic painting of the twelfth century recently added to the Museum's permanent collection and now shown for the first time.

The two examples of Gandharan sculpture (West Wall, Gallery IV) show the indigenous art of Asia influenced by Greece when a second century Alexandrian colony of Bactrian Greeks occupied Gandhara in Northern India. A hybrid sculptural art was set up which evolved into smug Greek deities superimposed upon dignified Indian Buddhas and saints. The result is an interesting school of sculpture of historic significance.

The Persian rug in Gallery VI, one of the best of its kind, adds glorious color to the exhibition and shows that great carpets hold second place to none in the realm of crafts.

The Japanese prints are earlier than any we have previously shown and include the rare and wonderful Kwaigetsudos as well as a most important Harunobu, known as The Pink Coolie.

All of the objects exhibited are ones which the Museum would be glad to add to its permanent collection. They are representative of various periods and they are artistic as well. The main objectives of the Department of Oriental Art, of course, have to do with the *finest* aesthetic expressions of the Far and the Near East. In building up the per-

manent collection no endeavor is being made to acquire examples of every phase and every period but rather to seek only exceptionally fine examples, keeping in mind continually the important periods in the art of each nation and the important inter-related art expressions of all Asiatic countries, so that the collection may truly represent Oriental Art in each of its finest phases.

The particular objective of the present exhibition is two-fold: first, to indicate adequately and visibly, as could be done in no other way, the standard of quality for future acquisitions; and secondly, to bring together such of the finest expressions of the aesthetic impulses of the Orient as are available at the present time. This two-fold purpose has been realized through the friendly generosity of private collectors and the co-operation of firms who were able to send us the material needed.

The exhibition covers neither all countries nor all periods. Some have been omitted by intent. Others are omitted by necessity either because of great rarity or the aesthetic inferiority of available specimens. The countries included are: India, China, Korea, Japan, Persia, Tibet, Cambodia and Siam.

The catalogue is divided into national groups and arranged chronologically under each national heading. It would have been desirable in the case of every country to show representative examples from each of its four natural periods—the Archaic, the Antique, the Medieval and the Modern—and though this was impossible of attainment the visitor may nevertheless follow these developments roughly by means of the chronological arrangement in the catalogue.

I N D I A

- 1 STANDING STONE BUDDHA, FROM GANDHARA, PROBABLY 3RD CENTURY A. D.

Greek and Indian artistry blended in this way is too often decadent. In this case, however, the result is a fine example from this school. The formalistic drapery, which is one sign of decadence, forms an interesting pattern from the point of view of pure design.

GALLERY IV.

- 2 SEATED STONE BUDDHA IN MEDITATION, FROM GANDHARA, PROBABLY 4TH CENTURY A. D.

This type of sculpture is the result of Hellenistic influence upon indigenous Indian sculpture. Here the aesthete Buddha is given the rounded materialistic form of a Greek God.

GALLERY IV.

- 3 THE DEITY VISHNU, A STONE RELIEF OF THE 15TH CENTURY.

Hindu sculpture of this panel-like form was often used in Indian temples at either side of the doorway. The arrangement of the spreading serpent heads forms a halo fine in design and ingenious in adaptation.

GALLERY IV.

COMPANION PIECE TO No. 4.

- 4 THE DEITY VISHNU, A STONE RELIEF OF THE 15TH CENTURY.

Hindu sculpture of this panel-like form was often used at either side of the doorway of an Indian temple. The figure is seated somewhat formally in a conventional position known as "kingly repose."

GALLERY IV.

COMPANION PIECE TO No. 3.

P E R S I A

- 5 POTTERY BOWL, 9TH CENTURY.

Inscription-like patterns and solid bands in deep red under a transparent lustre glaze decorate this bowl.

GALLERY VI.

- 6 POTTERY BOWL, GABRI STYLE, 9TH-10TH CENTURIES.

"Gabri" ware is so-called from the Sassanian fire-worshippers, many of whose decorative motifs are used on this type of pottery.

GALLERY VI.

7 POTTERY PLATE, RAQQA, 11TH-13TH CENTURY.

An especially fine example of the Raqqa wares which are decorated in black slip under a turquoise-blue glaze. The inscription-like border, the foliage scrolls, and the curious bird all show the ingenuity and skill of the Persian designers.

GALLERY VI.

8 POTTERY BOWL, SULTANABAD, 12TH CENTURY.

This cobalt blue and ivory glazed bowl has two running foxes as a decoration.

GALLERY VI.

9 POTTERY BOWL, RHAGES, 12TH OR 13TH CENTURY.

Dignity of design and brilliance of color mark this bowl, which is painted in black slip and covered with clear blue glaze.

GALLERY VI.

10 LUSTRE POTTERY BOWL, RHAGES, 12TH OR 13TH CENTURY.

Lustre glaze had its origin in the Orient and was used to a considerable extent in Persia during the early centuries of pottery production.

GALLERY VI.

11 LUSTRE POTTERY BOWL, RHAGES, 12TH OR 13TH CENTURY.

Excellent example with a finely composed horse, rider and bird design. The exterior has a curious pattern derived from a tree or foliage motif.

GALLERY VI.

12 POTTERY POLYCHROME BOWL, FROM RHAGES, 12TH OR 13TH CENTURY.

The decoration of figures, tree, and birds was painted on in colors over the glaze and the bowl then re-fired at a low temperature, as the colors, if painted under the glaze, would not have withstood the high temperature required for the first firing. This method was therefore generally used for all the polychrome pieces.

GALLERY VI.

13 POLYCHROME POTTERY BOWL, RHAGES, 12TH OR 13TH CENTURY.

This superb example is refined, and well proportioned. The body is thin, and decorated with richly colored figures.

GALLERY VI.

14 POLYCHROME POTTERY BOWL, RHAGES, 12TH OR 13TH CENTURY.

In this small but fine specimen of overglaze painting, the naive alertness of the small attendant figures adds to the vivacity already suggested by the horse and rider design which fills the centre. The outside is decorated with detached motifs of arabesques and birds in gold outlined in red against a ground the tone of old ivory.

GALLERY VI.

15 POLYCHROME POTTERY BOWL, FROM RHAGES, 12TH OR 13TH CENTURY.

Delicate charm of coloring is notable here as well as an orderly composing of the geometric and guilloche patterns. The color is painted on over an ivory-colored glaze.

GALLERY VI.

16 POLYCHROME POTTERY BOWL, RHAGES, 12TH OR 13TH CENTURY.

The horse and rider motif is used on the interior of this bowl, the rider being obviously a ruler judging from the scepter over his left shoulder.

GALLERY VI.

17 POLYCHROME POTTERY BOWL WITH EIGHT-LOBED RIM, RHAGES, 12TH OR 13TH CENTURY.

The figure in the centre is undoubtedly a royal personage with attendants. On the outside is a band of cursive characters which accentuate the curves of the scalloped rim.

GALLERY VI.

18 POLYCHROME POTTERY BOWL WITH DECORATION IN RELIEF, RHAGES, 12TH OR 13TH CENTURY.

The virile faces of the two figures stand out from the wealth of arabesque patterns which are in relief and embellished with gold. A running vine pattern appears at the rim.

GALLERY VI.

19 POLYCHROME POTTERY BOWL, RHAGES, 12TH OR 13TH CENTURY.

The central motif of this bowl, like that of No. 17, depicts a ruler on his throne with two attendants. Decorative character-like borders like the ones which appear here are used on much of the Persian pottery.

GALLERY VI.

20 POTTERY CUP WITH LION HANDLES AND TWO SPOUTS, RHAGES, 12TH OR 13TH CENTURY.

This splendid example represents a type less common than many of the other forms. The very high relief and the animal forms suggest a metal prototype.

GALLERY VI.

C A T A L O G U E

21 POTTERY BOWL, RAQQA, 11TH-13TH CENTURIES.

The decoration is in black under a brilliant blue glaze. It consists chiefly of an inscription-like band near the rim on the interior, and a similar motif in the centre.

GALLERY VI.

22 POTTERY BOWL, KOUBATCHA, PROBABLY 13TH CENTURY.

Chinese influence is seen in the decoration of this bowl. The four-lobed calyx pattern common on Chinese mirrors and bronze vessels is here modified by the Persian designer and combined with the Chinese cloud scroll motif.

GALLERY VI.

23 RUG OF THE SIXTEENTH CENTURY.

This rug is one of the finest instances of rug-making, a type which reached its greatest height of refinement and grace in Persia during the sixteenth century. It is royal in color and design and 'tis quite possible it came from the looms of Shah Abbas, the famous Persian ruler, patron of the arts

GALLERY VI.

T I B E T

24 BUDDHIST PAINTING, OF THE 17TH CENTURY.

Hangings of this character are a part of the decoration of Lamist temples. The subject is Buddha and tutelary deities, who constitute the pantheon of the temple in which the painting was hung.

GALLERY VI.

COMPANION PIECE TO No. 25.

25 BUDDHIST PAINTING, OF THE 17TH CENTURY.

The walls of Lamist temples are generally hung with painted panels of this sort. High in color, tragic and fierce in subject matter, they create an ensemble far from the aesthetic interior of Japanese temples; yet often times individual paintings are fine in color and design.

GALLERY VI.

COMPANION PIECE TO No. 24.

S I A M

26 BRONZE STATUETTE OF A SEATED BUDDHA, PROBABLY 12TH CENTURY A. D.

The figure itself is of the Khmer type, but the conventions of the pose and the seven-headed serpent are Indian.

GALLERY VI.

27 BRONZE HEAD OF BUDDHA, PROBABLY 13TH CENTURY.

The quiet feeling of repose, the subtlety of modeled curves, and freedom from the stricter conventionality of later examples set this head apart as a typical example of the Thai type.

GALLERY VI.

28 SANDSTONE HEAD OF BUDDHA, PROBABLY 14TH CENTURY.

Combining both Khmer and Siamese elements this is a typical example of the transition, in a district where Khmer influences lingered, from the sculptural style of Cambodia to that of Siam.

GALLERY IV.

29 BRONZE STATUETTE OF A BUDDHIST FIGURE, 14TH OR 15TH CENTURY.

An attendant of the Buddha is undoubtedly represented here and is characteristically elaborate. Throughout Buddhist sculpture the Buddha image itself is generally simple and unembellished but the attendant saints often elaborately adorned with garlands and jewels.

GALLERY VI.

30 BRONZE STATUETTE OF A SEATED BUDDHA, 14TH OR 15TH CENTURY A. D.

This Buddha figure seated on the lotus throne is marked by a certain formal rendering of pose and feature which curiously balance the otherwise rather primitive quality of the piece.

GALLERY VI.

31 BRONZE HEAD OF BUDDHA, PROBABLY 15TH CENTURY.

Compared with No. 27, found at the same site, this head is less spontaneous but exceedingly fine. It is decorative and formalistic in the modeling of the ears, the definite hair line, the delineation of the hair, and the emphasized outlines of the features.

GALLERY VI.

32 GILT BRONZE HEAD OF BUDDHA, PROBABLY 15TH CENTURY.

This head is an example of a period when Siamese sculpture had grown away from the earlier Khmer influence but had not yet fallen into the extreme conventionalism of later times.

GALLERY IV.

CAMBODIA

- 33 STONE BALUSTRADE TERMINAL, 10TH CENTURY A. D.
PART OF A TEMPLE RAILING FROM THE FAMOUS RUIN OF ANKOR
THOM, CAMBODIA.

The bird-headed human figure is so arranged with others
as to make a nearly abstract ornament which adequately
fits the purpose for which it was designed.

GALLERY IV.

- 34 HEAD OF A BEARDED MAN, PROBABLY OF THE 11TH OR 12TH
CENTURY.

The Khmer sculpture of Cambodia followed an interesting
but as yet only partially-known development of style, and
exerted some influence upon the early Siamese sculpture.
This particular head is perhaps that of a king.

GALLERY VI.

- 35 HEAD OF A BUDDHIST SAINT, PROBABLY 11TH OR 12TH
CENTURY A. D.

The small Buddha seen on the forehead defines this as the
head of a Bodhisattva, possibly the equivalent of the better
known Avalokitesvara of India.

GALLERY VI.

CHINA

- 36 POTTERY TRIPOD VESSEL OF THE CHOU DYNASTY.
1122-255 B. C.

This is the earliest item in the exhibition and the earliest
type of Chinese pottery known. Its naive simplicity, its
form and its simple but effective decoration make it an
interesting example from an artistic point of view.

GALLERY IV.

PERMANENT COLLECTION OF THE TOLEDO MUSEUM OF ART.

- 37 BRONZE VESSEL OF THE CHOU DYNASTY, 1122-255 B. C.

The finest of the ancient Chinese bronzes exhibit great
skill in casting and in design. The highly conventionalized
dragon bands of this piece are typical and the realistic
animal head bosses contrast quaintly with them.

GALLERY IV.

- 38 JADE TABLET, ATTRIBUTED TO THE CHOU DYNASTY, 1122-255
B. C.

This rich black tablet is of the type probably designed for
ceremonial use.

GALLERY IV.

39 BRONZE BELL OF THE TS'IN DYNASTY, 255-206 B. C.

This piece of casting shows a minute and delicate repeat pattern of a conventionalized dragon motif. Chinese bronzes of this period are exceedingly rare.

GALLERY IV.

40 POTTERY MODEL OF A BUILDING, FROM A TOMB OF THE HAN DYNASTY, 206 B. C.-221 A. D.

The early architecture of China is characterized by gigantic palaces, stupendous towers and great structures in wood and brick. This early model is unusual in size and decoration and is especially interesting as an example of very early architectural form.

GALLERY IV.

41 POTTERY INCENSE JAR, FROM A TOMB OF THE HAN DYNASTY, 206 B. C.-221 A. D.

This tripod form with animals for legs has a delicate zigzag pattern encircling the shoulder. The cover is a "hilltop" guarded by two dragons with wooded gorges and birds and animals. Hilltop covers are symbolical of Po Shan, the idealized mountain of the Taoist Paradise in the Isles of the Blest.

GALLERY IV.

PERMANENT COLLECTION OF THE TOLEDO MUSEUM OF ART.

42 GLAZED POTTERY JAR, OF THE HAN DYNASTY, 206 B. C.-221 A. D.

Jars of this type are found in Han tombs and contain sustenance for the deceased. The decoration around the shoulder is the famous "hunting scene" motif which is often repeated on pottery vessels, including, as in this case, fleeing animals and pursuing huntsmen.

GALLERY IV.

43 JADE RING, HAN DYNASTY, 206 B. C.-221 A. D.

These rings are perhaps symbolic of the earth. This one shows traces of vermilion pigment.

GALLERY IV.

44 JADE PENDANT OF THE HAN DYNASTY, 206 B. C.-221 A. D.

The cicada, or locust, is a popular form in Far Eastern art and was often used, as here, in the decoration of early jade.

GALLERY IV.

45 PAIR OF JADE DAGGERS OF THE HAN DYNASTY, 206 B. C.-221 A. D.

Knife forms are used as sacrificial implements and the earliest jade (Chou Dynasty, 1122-255 B. C.) has been found in the form of beautifully proportioned knife blades.

GALLERY IV.

- 46 JADE DISC OF THE HAN DYNASTY, 206 B. C.-221 A. D.
Ancient jade is found in the tombs with the deceased where it was used in various ways according to burial customs.
GALLERY IV.
- 47 PAIR OF JADE PLAQUES IN THE FORM OF BIRDS, HAN DYNASTY, 206 B. C.-221 A. D.
Jade varies in color especially ranging in reds, yellows and greens.
GALLERY IV.
- 48 PAIR OF JADE PENDANTS IN THE FORM OF ANIMALS, HAN DYNASTY, 206 B. C.-221 A. D.
Jade is revered by the Chinese as are rubies or diamonds by us.
GALLERY IV.
- 49 JADE DISC OF THE HAN DYNASTY, 206 B. C.-221 A. D.
This disc form is called "pi" by the Chinese and is the symbol of earth.
GALLERY IV.
- 50 STONE LINTEL OF THE T'ANG DYNASTY, 618-907 A. D.
PART OF A TOMB, SHOWING THE BUDDHA SURROUNDED BY SAINTS.
The lower course, a particularly fine example of a flowing scroll motif in low relief, is divided in the centre by an often-used conventionalized form of a lion-head grotesque interlaced with two opposing dragons.
GALLERY IV.
- 51 LOHAN, OR BUDDHIST SAINT. LACQUER SCULPTURE, T'ANG DYNASTY, 618-907 A. D.
Cloth permeated with lacquer was molded over a rough skeleton frame and finely finished with lacquer and color. When dry it gave a hard and durable surface more permanent than clay or wood. This technique is also that of the Japanese head, No. 65.
GALLERY VI.
- 52 PAINTED POTTERY VASE OF THE T'ANG DYNASTY, 618-907 A. D.
A comparative study of this vase and the stone lintel of the same period, shown on the east wall of Gallery IV, is interesting because the virility and charm of line, found in both, is indicative of Central Asian influence.
GALLERY IV.

53 LANDSCAPE SCROLL, BY KUO SHI OF THE 11TH CENTURY.

Black and white idealistic paintings in ink on paper reached a high plane of impressionism hardly equalled by any European counterpart. Probably no phase of the painting art is so much revered either in China or Japan as this particular form.

GALLERY IV.

PERMANENT COLLECTION OF THE TOLEDO MUSEUM OF ART.

54 POTTERY VASE, OF THE SUNG DYNASTY, 960-1280 A. D. T'ZU CHOU WARE.

T'zu Chou pottery is one of the most virile of the Chinese ceramic wares, and often reached great heights of excellence in flowing line and unctuous glaze.

GALLERY IV.

55 POTTERY BOWL OF THE SUNG DYNASTY, 960-1280 A. D., CHUN YAO WARE.

Chinese pottery-making reached its peak during the Sung Dynasty, and one of the favored wares was Chun Yao, which was made in a variety of forms but usually with a glaze of this type.

GALLERY VI.

56 POTTERY BOWL OF THE SUNG DYNASTY, 960-1280 A. D.

White porcellaneous ware known as Ting-Yao. This bowl, formed in a mold, is decorated in relief and covered with thin transparent glaze. Thin, bell-toned examples of this type are the earliest porcelains known.

GALLERY VI.

57 POLYCHROME POTTERY JAR OF THE MING DYNASTY, 1368-1644 A. D.

Highly decorative, reticulated jars of this character were made purely for household ornamentation. They vary greatly in quality, this one being notably fine.

GALLERY IV.

58 RED LACQUER BOX OF THE MING DYNASTY, 1368-1644 A. D.

The design is painted in lacquer on a wooden base and the relief built up by successive layers of lacquer applied with a brush. The color of this box, sometimes called "cinnabar", is favored by the Chinese.

GALLERY IV.

59 PORCELAIN BOWL OF THE K'ANG HSI PERIOD, 1662-1723 A. D.

Monochrome porcelains were much in vogue during this period and there are many examples of rare beauty, subtle color and finished technique. The blue of this piece is often called "clair de lune," moon light.

GALLERY VI.

C A T A L O G U E

- 60 PORCELAIN BOTTLE OF THE K'ANG HSI PERIOD, 1662-1723
A. D. APPLE GREEN WARE.

Natural names such as apple green, and coral red, have been applied to monochrome porcelains until they are now universally known by such common terms.

GALLERY VI.

- 61 PORCELAIN VASE OF THE K'ANG HSI PERIOD, 1662-1723 A. D.
SANG DE BOEUF WARE.

Oftentimes curious names are applied to types of Chinese porcelain which stick and become generally used as classifications. In this instance the "blood of beef" type is a gloriously red porcelain more like bright clotted blood.

GALLERY VI.

- 62 PORCELAIN WATER POT OF THE K'ANG HSI PERIOD, 1662-1723 A. D. PEACH BLOOM WARE.

No porcelain has attained such a state of refinement or has appealed to the finest sentiment as universally as the so-called peach-bloom porcelain.

GALLERY VI.

- 63 PORCELAIN BOTTLE OF THE YUNG CHENG PERIOD, 1723-1736
A. D. CORAL RED WARE.

Solid color was a favorite type of porcelain only surpassed by the famous blue and white.

GALLERY VI.

K O R E A

- 64 BUDDHIST PAINTING, 14TH CENTURY.

This full-colored wall painting shows how nationalistic the little Empire of Korea has been even when pressed closest by invasion from the continent. This was probably painted about the time the Mongolian Khans imposed their rule upon Far Eastern nations.

GALLERY IV.

J A P A N

- 65 HEAD OF A BOSATSU, OR BUDDHIST SAINT. LACQUER
SCULPTURE OF THE TEMPYO PERIOD, 710-794 A. D.

Cloth permeated with lacquer was molded over a skeleton frame and the surface finely finished with lacquer and color. This technique, known in Japan as kanshitsu, was little used except in this period, and fine examples are therefore comparatively rare.

GALLERY VI.

- 66 PAIR OF LANDSCAPE PAINTINGS, BY KANO TANNYU, AN ARTIST OF THE 17TH CENTURY.

This classical form of painting in Japan, somewhat Chinese in style, often depicts Chinese scenes as is the case in this instance. Tannyu was a Court painter and these royal, large-sized kakemono were originally owned by the Daimyo (feudal lord) of Matsuye.

GALLERY IV.

- 67 AUTUMN FLOWERS, PAIR OF SCREENS, BY SOTATSU, FLOWER PAINTER OF THE 17TH CENTURY.

Nonomura Sotatsu became famous as a painter of flowers, often on screens such as these which were and still are an important part of every Japanese house. The diverse flower groups are a convention not easily understood by us but a purely decorative flower treatment of this sort vividly suggests to the Japanese a riot of color in a well organized garden.

GALLERY IV.

- 68 PAIR OF SCROLLS OF TWELVE MONTHLY FESTIVALS, BY AN EARLY ARTIST OF THE UKIYOE SCHOOL, PROBABLY OKAMURA MASANOBU, 1690-1768 A. D.

This painting is contemporary with the best period of the famous wood-block prints of Japan. It is especially rare, and though in miniature shows, nevertheless, a broad treatment of the subject matter in full color and action.

GALLERY VI.

PERMANENT COLLECTION OF THE TOLEDO MUSEUM OF ART.

- 69 WOOD-BLOCK PRINT, BY TORII KIYONOBU, 1664-1729.
COURTESAN IN FULL DRESS.

No prints show such true blending of pictorial representation and pure design.

GALLERY VIII.

- 70 WOOD-BLOCK PRINT, BY TORII KIYONOBU, 1664-1729.
ACTOR FIGURE IN BROAD SWEEPING BLACK LINES.

The orange color is applied with a brush, each print of the edition being touched in this way.

- 71 WOOD-BLOCK PRINT, BY KWAIGETSUDO, EARLY 18TH CENTURY. COURTESAN LOOKING OVER HER SLEEVE.

The pattern of the kimono makes the upper portion confused, but apparently the left-hand sleeve of the under garment is being held up before her face with the right hand; an actor's pose.

- 72 WOOD-BLOCK PRINT, BY KWAIGETSUDO, EARLY 18TH CENTURY. COURTESAN READING A LETTER.

Prints like this one more often than not were embellished with hand-applied color, but sometimes are found free of color as in this case.

- 73 WOOD-BLOCK PRINT, BY UNSIGNED ARTIST OF THE TORII SCHOOL, EARLY 18TH CENTURY.
COURTESAN AND COMPANION.
An elaborate, decorative print of swinging line and hand-applied color.
GALLERY VIII.
- 74 WOOD-BLOCK PRINT, BY KWAIGETSUDO, EARLY 18TH CENTURY. COURTESAN ON PARADE.
Kwaigetsudo is famous for his bold, free use of line.
- 75 WOOD-BLOCK PRINT, BY UNKNOWN ARTIST, EARLY 18TH CENTURY. ACTOR WITH CANE AND FAN.
The black outline simulates the bold strokes of a heavy brush. The red-orange is applied by hand after the black outline was impressed on the paper from the wood-block.
- 76 WOOD-BLOCK PRINT, BY KWAIGETSUDO, EARLY 18TH CENTURY. ACTOR PRINT OF A GENTLEMAN.
Inscriptional decorative motifs are often used on Japanese kimonos.
- 77 WOOD-BLOCK PRINT, BY ISHIKAWA TOYONOBU, 1711-1785 A. D. YOUNG WOMAN IN THE WIND.
Forceful in conception and yet delicate in detail is this portrayal of the wind-swept willow and the young woman battling against the gale.
- 78 WOOD-BLOCK PRINT, BY SUSUKI HARUNOBU, c. 1725-1770 A. D. COUNTRY MAIDEN WITH TWO CRANES.
Harunobu was one of the first—possibly *the* first—of the Japanese print designers to use polychrome printing and heavily embossed areas. His delicately feminine girls and women are portrayed at the tasks and activities of their daily life. They not only charm by their grace and sweetness but depict for us the costumes and customs of the time.
- 79 WOOD-BLOCK PRINT, BY SUSUKI HARUNOBU, c. 1725-1770 A. D. YOUNG GIRL VIEWING A PLUM TREE AT NIGHT.
The nature-loving, beauty-loving element in the Japanese nature is evident here, both in the action of the girl and in the way the artist has shown her.
- 80 WOOD-BLOCK PRINT, BY SUSUKI HARUNOBU, c. 1725-1770 A. D. YOUNG GIRL ON A CRANE READING A LOVE LETTER.
Rhythm and balance, together with fine printing, complete the charm of this subject.
- 81 WOOD-BLOCK PRINT, BY SUSUKI HARUNOBU, c. 1725-1770 A. D. WOMAN BESIDE A MOSQUITO BAR.
The skill of the block-cutter in handling minute detail has here been brought into play in the yellow netting and in the pattern of the gray kimono.

- 82 WOOD-BLOCK PRINT, BY SUSUKI HARUNOBU, c. 1725-1770 A. D. PEDLAR WITH TWO TRAYS.

This print has become known as "The Pink Coolie" because of the background. In it one of the commonest of everyday scenes has become a "thing of beauty."

GALLERY VIII.

- 83 WOOD-BLOCK PRINT, BY IPPITSUSAI BUNCHO, died 1796 A. D. WOMAN BENEATH A LANTERN AT NIGHT.

The black ground in this print, and in Nos. 79, 85 and 95, denote the darkness of night. Buncho, though a student and imitator of Harunobu, has not striven in his figures for the willowy grace of the latter, but for a more formal dignity.

- 84 WOOD-BLOCK PRINT, BY IPPITSUSAI BUNCHO, d. 1796 A. D. WOMAN WITH YELLOW UMBRELLA UNDER A WILLOW TREE IN WINTER.

The pattern of the white kimono is brought out by printing with a good deal of pressure, from an uninked block, which results in embossing.

- 85 WOOD-BLOCK PRINT, BY IPPITSUSAI BUNCHO, DIED 1796 A. D. YOUNG WOMAN WITH YELLOW UMBRELLA IN A GARDEN AT NIGHT.

Pure design rather than pictorial delineation is dominant here, with the sweeping lines of the figure carried out in the chrysanthemum stems and balanced by the upright umbrella. The black background serves as a foil for the maid and the flowers.

- 86 WOOD-BLOCK PRINT, BY TORII KIYONAGA, 1742-1815. MAID SERVANT GUIDING A MAN AT NIGHT.

The Japanese print designer often used a suggestion or a symbol to help carry his subject matter. In this instance the lantern in the hand of the maid and the costumes represent the night scene.

- 87 WOOD-BLOCK PRINT, BY TORII KIYONAGA, 1742-1815. TALL COURTESAN CONTEMPLATING A GROUP OF BOATS "NIGHT FISHING," WHILE TWO OTHER WOMEN ARE PERUSING A LOVE LETTER.

Kiyonaga used the elongated figure for the same effective reason that it is used on our fashion plates today: a better opportunity to use flowing line and produce good design.

- 88 WOOD-BLOCK PRINT, BY TORII KIYONAGA, 1742-1815 A. D. TWO WOMEN, A BOY AND A VENDOR OF DWARF TREES.

Like the Harunobu prints those of Kiyonaga give us an excellent idea of the costumes of the time. Kiyonaga, however, conceived his figures on a much grander scale than Harunobu, with more dignity and with a more solid beauty.

- 89 WOOD-BLOCK PRINT, BY TORII KIYONAGA, 1742-1815 A. D.
THREE WOMEN IN THE RAIN.

These figures are typical of the tall elegance of Kiyonaga's women, the sophisticated representation of brocade patterns, and the conventionalized use of line.

GALLERY VIII.

- 90 WOOD-BLOCK PRINT, BY TORII KIYONAGA, 1742-1815 A. D.
WOMAN PLAYING WITH A DOG.

This is characteristic of the finest of the Kiyonaga prints. For beauty of composition, line and color it is hardly surpassed.

- 91 WOOD-BLOCK PRINT, BY KITAGAWA UTAMARO, 1753-1806.
SEATED WOMAN.

An unusual subject as if the flowery kimono had been left unfinished by the designer.

- 92 WOOD-BLOCK PRINT, BY KITAGAWA UTAMARO, 1753-1806.
WOMAN IN A BATH-KIMONO BEING SERVED BY A MAID.

This print is one of a series, each representing a single hour. The excessive elongation is particularly effective.

- 93 WOOD-BLOCK PRINT, BY KITAGAWA UTAMARO, 1753-1806.
HOUSE MAID READING A LETTER.

An interesting use of yellow, violet and blue with red-orange and a silvery or gray-pink background.

- 94 WOOD-BLOCK PRINT, BY UTAGAWA TOYOKUNI, 1768-1825.
A SERVING MAID.

The black kimono of thinnest summer material shows the white undergarment thru in an ingenious manner. The transparent effect is conceived as a bit of design rather than pure realism.

- 95 WOOD-BLOCK PRINT, BY UTAGAWA TOYOKUNI, 1768-1825.
ACTOR AND NIGHT SCENE.

Praise given to this wonderful print could hardly add to its significance. It is one of the outstanding prints of a master designer.

- 96 WOOD-BLOCK PRINT, BY TOSHIUSAI SHARAKU, LATE 18TH
CENTURY. PORTRAIT OF AN ACTOR.

The forceful actor-portraits by Sharaku often seem strange upon first acquaintance because of the extreme conventionalization of certain features sometimes amounting to caricature.

- 97 WOOD-BLOCK PRINT, BY TOSHIUSAI SHARAKU, LATE 18TH CENTURY. PORTRAIT OF AN ACTOR IN A WOMAN'S ROLE.

Stylistic black line and the broad band of the black obi, or sash, add a needed accentuation to the interesting color triad of yellow, brown and orange.

GALLERY VIII.

- 98 WOOD-BLOCK PRINT, BY TOSHIUSAI SHARAKU, LATE 18TH CENTURY. TWO ACTORS REPRESENTING A WOMAN AND HER SERVANT.

There is a sense of vigor and action in the poses and sweeping lines of these figures. As is often the case in the Sharaku prints mica has been added in the background.

GALLERY VIII.

- 99 WOOD-BLOCK PRINT, BY TOSHIUSAI SHARAKU, LATE 18TH CENTURY. PORTRAIT OF AN ACTOR IN THE ROLE OF A WOMAN.

This is fine characterization, particularly forceful and concentrative.

GALLERY VIII.

- 100 GOLD LACQUER WRITING BOX, OF THE 18TH CENTURY.

The finest examples of Japanese lacquer are to be found in this form. The design is painted on a wooden base and built up by applying successive layers of lacquer. Because lacquer is a hard-drying but gluey substance it is possible to incorporate into it inlays such as mother-of-pearl, as in this case.

GALLERY VI.

- 101 NOH GOWN, OF THE 18TH CENTURY. A COSTUME FOR THE NOH, THE MOST CLASSICAL OF ALL JAPANESE PLAYS.

Costumes such as this were worn by Noh actors who performed in the classical plays of Japan. They are sumptuous and gorgeous, but refined. Textiles which were designed when the classic plays were most popular (at the end of the seventeenth century) surpassed anything before that time or since.

GALLERY VI.

- 102 NOH GOWN, OF THE 18TH CENTURY.

The costumes in the green room of the famous Noh actors would represent a fabulous sum of money. Many of these old gowns are still used on the Noh stage of today and are highly treasured by their actor-owners.

GALLERY VI.

103 OBI OR BROCADED SASH, 19TH CENTURY.

These sashes are the most elaborate part of a Japanese woman's costume. They are twelve feet long and are generally folded into a knot in the center of the back. This knot is a strict convention, but when tied is elaborate and delightfully picturesque.

GALLERY VI.

104 OBI OR BROCADED SASH, 19TH CENTURY.

Japanese women spend as much on their fine obi as American women spend on jeweled ornaments. The textile art of Japan has for centuries evolved around these wonderful specimens of brocaded silk.

GALLERY VI.

105 WOOD-BLOCK PRINT, BY KOBAYASHI KIYOCHIKA, DIED 1915.
THE FERRY.

KIYOCHIKA was the chief exponent of wood-block printing in Japan at the close of the nineteenth century. After nearly a century of decadence Kiyochika temporarily raised wood-block printing to a high standard of excellence.

GALLERY VIII.

106 WOOD-BLOCK PRINTS, BY HIROSHI YOSHIDA, PRINTED IN
FEBRUARY, 1927. SEASCAPE.

Modern wood-block prints depicting four moods: MORNING, FORENOON, EVENING MIST AND NIGHT. A fine example of a twentieth century revival of wood-block printing in Japan which reminds one of the excellence and beauty of the more famous, earlier, prints of the 17th, 18th, and 19th Centuries.

GALLERY VIII.

LENDERS

Anonymous owner, Japan; The Art Institute of Chicago, The Lucy Maud Buckingham Collection; Gilbert E. Fuller, Boston; H. J. Devine, China; Mrs. Christian Holmes, New York; The Pennsylvania Museum, Philadelphia; Alfred F. Pillsbury, Minneapolis; John D. Rockefeller, Jr., New York; Hiroshi Yoshida, Tokyo, Japan.

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NOTE

Many of these objects are for sale. Prices may be obtained upon inquiry at the telephone operator's desk.